



Padrerewski, Ignacy Jan
[Miscellanea. Melodie; arr.]
Melody

M
223
P23
op.16
no.2

RITZ KREISLER

TRANSCRIPTIONS FOR VIOLIN AND PIANO

R. HEUBERGER

MIDNIGHT BELLS (Viennese Melody)

FROM "THE OPERA BALL".....Net .75

CÉCILE CHAMINADE

SERENADE ESPAGNOLE

SPANISH SERENADE.....Net .65

FRANZ SCHUBERT

BALLET MUSIC

FROM "ROSAMUNDE".....Net .65

FRÉDÉRIC FRANCOIS CHOPIN

MAZURKA (POSTHUMOUS)

IN A MINOR.....Net .65

MAZURKA (Op. 33, No. 2).....Net .75

E. GRANADOS

SPANISH DANCE.....Net .75

IGNACE J. PADEREWSKI

MENUET.....

MELODY (Op. 16, No. 2).....

Price \$1.00 T

N. RIMSKY-KORSAKOW

HYMN TO THE SUN

FROM THE OPERA, "LE COQ D'OR".....Net .75

CHANSON INDOUE (Hindoo Chant)

FROM THE OPERA, "SADKO".....Net .65

TWO SKETCHES FROM "SCHEHERAZADE"

NO. 1 DANSE ORIENTALE.....

NO. 2 CHANSON ARABE.....

LONDONDERRY AIR

FAREWELL TO CUCULLAIN

(OLD IRISH AIR).....

UNIVERSITY OF TORONTO

3714

10/11/49

EDWARD JOHNSON
MUSIC LIBRARY

CARL FISCHER, Inc. COOPER SQUARE NEW YORK

BOSTON 380-382 BOYLSTON STREET


CHICAGO 430-432 SOUTH WABASH AVENUE

Sole Agents for the United States, Canada and Mexico

Printed in the U. S. A.

Sherman, Clay & Co.

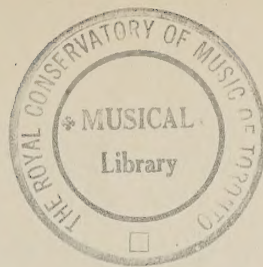
9th & J Sts.
SACRAMENTO



Digitized by the Internet Archive
in 2024 with funding from
University of Toronto

Melody

(Op. 16 No. 2)



PADEREWSKI - KREISLER

M
223
P23
Op. 16
No. 2

Non troppo lento

IV

p dolce ma sonore

Piano

p

cresc.

cresc.

3714
10.11.49

III

cresc.

1 1

This system features a vocal line and a piano accompaniment. The vocal line begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. The key signature has two flats.

III *cresc.* IV

poco agitato

poco agitato

1 3 3 1 3

This system continues the musical piece. The vocal line has a triplet of eighth notes followed by a quarter note. The piano accompaniment features a triplet of eighth notes in the right hand. The tempo/mood is marked *poco agitato*.

II

3 3

This system shows the vocal line with a half note and a quarter note. The piano accompaniment has a half note and a quarter note. The key signature has two flats.

IV

appassionato

1 2 2 2

This system features a vocal line with a half note and a quarter note. The piano accompaniment has a half note and a quarter note. The tempo/mood is marked *appassionato*.



First system of musical notation. The top staff is a single melodic line with triplets and a fermata. The piano accompaniment consists of two staves with chords and moving lines. The tempo/mood marking *sempre più* is written above the piano staff. The dynamic marking *sf* (sforzando) is written below the piano staff.



Second system of musical notation. The top staff features triplets and a fermata, with markings *III* and *IV* above. The piano accompaniment continues with chords and moving lines. The dynamic marking *p* (piano) is written below the piano staff.



Third system of musical notation. The top staff has a melodic line with a fermata. The piano accompaniment features chords and moving lines.



Fourth system of musical notation. The top staff has a melodic line with a fermata. The piano accompaniment features chords and moving lines. The tempo/mood marking *espress.* (espressivo) is written above the piano staff. The dynamic marking *pp* (pianissimo) is written below the piano staff.

EDWARD JOHNSON
MUSIC

espress.

This system contains the first four measures of the piece. The right hand has a melodic line with a first ending bracket over measures 1-2 and a second ending bracket over measures 3-4. The left hand provides a harmonic accompaniment with chords and moving lines in both staves. A library stamp is visible at the top right.

poco cresc. e string.

This system contains measures 5-8. The right hand continues the melodic development, and the left hand features more complex chordal textures. The instruction 'poco cresc. e string.' appears above and below the staff.

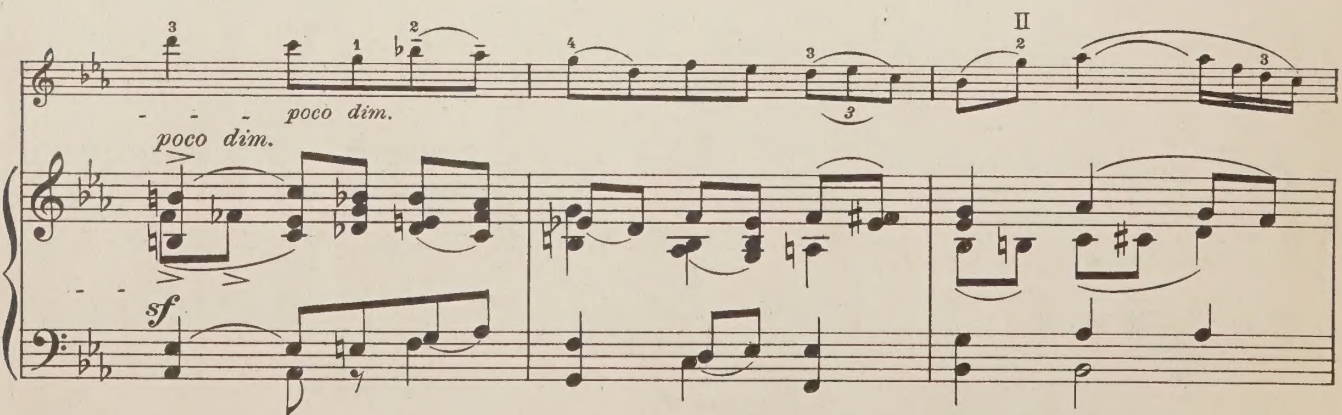
poco cresc. e string.

This system contains measures 9-12. The right hand has a more active melodic line with many accents. The left hand continues with a steady accompaniment. The instruction 'poco cresc. e string.' is repeated.

poco dim.

poco dim.

sf

This system contains measures 13-16. The right hand features a melodic line with a first ending bracket over measures 13-14 and a second ending bracket over measures 15-16. The left hand has a more active accompaniment, starting with a forte (sf) dynamic. The instruction 'poco dim.' appears twice.

First system of the musical score. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). The first staff has a melodic line with a crescendo and string instruction. The grand staff features a complex accompaniment with many beamed sixteenth notes and chords. The instruction "cresc. e string." appears on both the first and second staves.

cresc. e string.

cresc. e string.

Second system of the musical score. It continues the three-staff format. The first staff has a melodic line with a crescendo and string instruction. The grand staff continues the accompaniment. The instruction "sempre cresc. e string." appears on both the first and second staves.

sempre cresc. e string.

sempre cresc. e string.

Third system of the musical score. It continues the three-staff format. The first staff has a melodic line with a crescendo and string instruction. The grand staff continues the accompaniment. The instruction "sempre cresc. e string." appears on both the first and second staves. The system ends with a forte (f) dynamic marking and a decrescendo (dim.) instruction.

sempre cresc. e string.

f

dim.

Fourth system of the musical score. It continues the three-staff format. The first staff has a melodic line with a crescendo and string instruction. The grand staff continues the accompaniment. The instruction "sempre cresc. e string." appears on both the first and second staves. The system ends with a forte (f) dynamic marking and a decrescendo (dim.) instruction.

sempre cresc. e string.

f

dim.

UNIVERSITY OF TORONTO

EDWARD JOHNSON
MUSIC LIBRARY



34

100109011000

NOVELTIES FOR THE STUDENT-VIOLINIST

A HELPFUL INNOVATION IN CLASS TEACHING

VIOLIN PARTS OF EASY COLLECTIONS WITHOUT PIANO ACCOMPANIMENT

In response to the growing demand among teachers of class violin instruction, we introduce the novelty of offering for sale violin parts of some of our beginners' collections unaccompanied by the usual piano part. The student who receives classroom instruction has no immediate need of a piano part, and its voluntary omission by us reduces his purchase cost by one-half.

Violin Violin & Piano Alone	Violin Violin & Piano Alone
Bach, J. S., 10 Little Classics .75 .40	Potstock, Musical Zephyrs .1.00 .50
Busch, C., Melodic Suite, 6 .1.00 .50	Prima Vista Album .1.50 .75
Easy Violin Solos .1.00 .50	Russian Folk Songs .1.75 .75
Dancía, Ch., Op. 89, 6 Airs .75 .50	Saenger, Gustav, 50 Hymns .1.00 .50
Varies, Vol. I, 11, 6 Airs .75 .50	Severn, Edmund, Farmland .1.25 .65
Dancía, Ch., Op. 118, 6 Airs .75 .50	Echoes .1.25 .65
Varies, Vol. II, 12 .75 .50	Severn, Edmund, In Picture .1.25 .65
Dancía, Ch., Op. 187, 12 .75 .50	Tralka, Jos., Polish National .1.25 .65
Melodic Recreations .1.00 .50	Album .1.25 .65
Empire Collection .1.50 .50	Treasures of the Ballroom .1.00 .50
Every Day Favorites .1.00 .50	Violinists' First Solo Album, Vol. I, Home Circle, No. 35 .1.00 .50
Gems of Italy .75 .25	Violinists' First Solo Album, Vol. II, Home Circle, No. 41 .1.00 .50
Harris, Ch., First Recreations .60 .30	Violinists' First Solo Repertoire, 4 Volumes .1.25 .50
Hoffmann, Op. 85, 16 Melodi- .50 .25	Wecker, Echoes from Melody- .1.00 .50
ous Places, 2 Books, at .1.00 .50	Land .1.00 .50
Juvenile Violin, Home Circle, .50 .25	Weiss, Op. 38, 43, 53, 54, at .1.25 .75
No. 37 .1.00 .50	Winn, E. L., Pine Toter Tales .75 .40
Miniature Masterpieces, Home .50 .25	Winn, E. L., Shadow Pictures .75 .40
Circle, No. 37 .1.00 .50	
Old Treasures, 3 Volumes at .1.00 .50	
Operatic Favorites, Home Circle, .50 .25	
No. 38 .1.00 .50	
Popular Songs and Melodies, .50 .25	
Home Circle, No. 5 .1.00 .50	

MELODIOUS SOLOS FOR STUDENT-VIOLINISTS

FIRST POSITION ONLY

ARTHUR E. HARRIS (Fantasies)	Pensez à Moi (Melodie) .50
Take back the Heart .50	Andante Religioso .50
Loreley .75	GUSTAV SAENGER
By-lo-Baby .60	Springtime Valse .60
Bide a Wee .60	Morning Prayer .40
Blue Bells of Scotland .60	The Little Chatterbox .50
Robin Adair .60	LEO OEHMLER
Cruisken Lawn .50	Harvester's Return .40
Let them that Once .60	Kustic Dance .50
National Fantasia .75	Shepherd's Story .40
Refuge (Sacred) .60	Gipsy's Night Song .40
Spanish Fantasia .75	FRANZ C. BORNSCHEIN
FRITZ STAHLBERG	At the Lily Pond .50
Petite Gavotte .50	Sweet Content .50
ARTHUR TROOSTWYK	Summer Longings .50
In Arcadian Days .50	The Mirthful Shepherd .75
Dance of the Elves .50	RICHARD CZERWONKY
IRMA SEYDEL	Village Festival (Dance) .75
Minuet .50	Twilight Shadows (Petite Ro- .40
ERNST SCHMIDT	mande) .50
Melancholie (on 2 strings) .40	In Slumberland (Berceuse) .60
Romance (on 2 strings) .40	W. F. AMBROSIO
Valse (on 3 strings) .40	Valse .60
Alla Turca (on 4 strings) .40	Pas de Sylphes .40
Perpetuum Mobile (on 4 .50	Menuet .50
strings) .40	Air de Ballet .60
ARNOLDO SARTORIO	ALLAN MACBETH
Gavotte Gentil .60	Love in Idleness .65

AMERICAN ACADEMIC SERIES

No. 1. MELODIC SUITE

Six Easy Violin Solos with Piano Accompaniment

1. Valse Mignonne
2. Tenderness
3. Playfulness
4. Solitude
5. Air de Ballet
6. Nocturne

by CARL BUSCH

Price \$1.00

No. 2. DOUBLE STOPPING FOR THE VIOLIN

How Acquired, Developed and Mastered, from first to intermediate stages

by PAVEL L. BYROVETZSKI

Price \$1.25

No. 3. RIGHT ARM GYMNASTICS

Selected and Annotated Bowing Styles for Daily Study

by PAUL STOEVIING

Price \$1.50

No. 5. FINGER-STRENGTHENING EXERCISES FOR THE VIOLIN

Specially Designed to Develop Independence, Flexibility, and Surety of Finger-Action

by ALEXANDER BLOCH

Price 75c

HOW TO TEACH THE VIOLIN IN CLASS

by PAUL STOEVIING

Price 60 cents

In this entertaining little volume the author, whose many years of experience in the broad field of violin pedagogy eminently qualify him for the task, demonstrates that teaching the violin in class not only can be done but can be well—and artistically. This handbook has been endorsed in the highest terms by the country's most prominent educators.

MUNICIPAL LOOSE LEAF VIOLIN METHOD

by FREDERICK W. ORTMANN

A course of systematic violin teaching for class or private instruction employed in the after school violin classes in the public schools of New York and other cities. Sold in single sheets at the price of 5 cents net for two sheets. Each sheet consists of one lesson and is perforated so that any number of sheets can be tied together in a specially constructed reinforced manila tag board cover, price of cover, 5 cents net.

First Year's Course, 60 Lessons and Cover . . . \$1.55 Net

Second Year's Course, 44 Lessons and Cover . . . \$1.15 Net

SPECIAL OFFER—Order the first eight lessons with cover and learn the revelation in violin teaching—mailed upon receipt of 25c.

MELODIOUS SOLOS FOR STUDENT-VIOLINISTS

FIRST AND THIRD POSITION

C. DELLO JOIO	ALBERT STOESEL
Canzonetta Appassionata .50	La Media Noche (Aviles) . . .
ARNOLDO SARTORIO	LEO SCHERMANN
Le Gondolier de Venice .60	Gavotte . . .
Habanera .75	S. FROEHLICH
Tarantelle .1.00	Chanson d'Amour . . .
FRITZ STAHLBERG	E. H. FREY
Canzone .50	Longing for Thee . . .
RICHARD CZERWONKY	E. MOLLENHAUER
Gavotte .75	The Infant Paganini, Fantasia.
EDMUND SEVERN	CECIL BURLEIGH
Polish Dance .1.00	Fragrance . . .
The Juggler .1.00	Hour of Nine . . .
VICTOR KUZDO	L. DELIBES
Country Dance .60	Passepied (Gruenberg) . . .
N. J. ELSSENHEIMER	G. FAURE
May Dance alla Haendel .40	Après un Rêve (Arr. by Mischa Elman) . . .
H. ENGELMANN	EDWIN GRASSE
Polish Dance .60	Song without words . . .
Spanish Dance .75	ARTHUR HARTMANN
ALFRED MOFFAT	Valse Caline (Brogi) . . .
Entrée (Leclair) .75	DAVID HOCHSTEIN
Amarillis-Melodie (Giardini) .65	Ballade . . .
Allegro Entusiastico (Pugnani) .65	Minuet in Olden Style . . .
Divine Dorilla (Old Italian Menuet) .50	A. WALTER KRAMER
La Polichon (Barbella) .50	Gavotte . . .
Adagio Soavemente (Tartini) .50	FRANCIS MACMILLEN
Introduzione e Giga da Camera (Corelli) .65	Maiden's Wish (Chopin) . . .
La Tromba (Carbonelli) .75	ALFRED POCHON
CHRISTIAAN KRIENS	Serenade (Haydn) . . .
Happy Spring .75	CLAUDE RADER
A Sad Story .40	Valse Petite . . .
Madrigale .60	ALBERT SPAULDING
Romantic Waltz .60	Melody by Lully . . .
WM. H. POTSTOCK	GAYLORD YOST
Souvenir de Sarasate .65	Abendlied . . .
ELLIS LEVY	GUSTAV SAENGER
Cariole, (A Cradle Song) .60	Scotch Pastorale (Original version) . . .
JOSEPH MALKIN	
Musette (C. W. von Gluck) .60	

RHYTHMIC-MELODIC

Violin Method for Beginners

By John Grolle

A. A. Series, No. 7, \$1.00

A systematic Course founded upon the essentials of rhythmic-melodic development and modern pedagogic principles, for Class or Individual use, with general instructions to teachers, practical exercises and direction pupils and provided with numerous specially prepared photographic illustrations.

CARL FISCHER COOPER SQUARE NEW YORK

380-382
Boylston St.

BOSTON

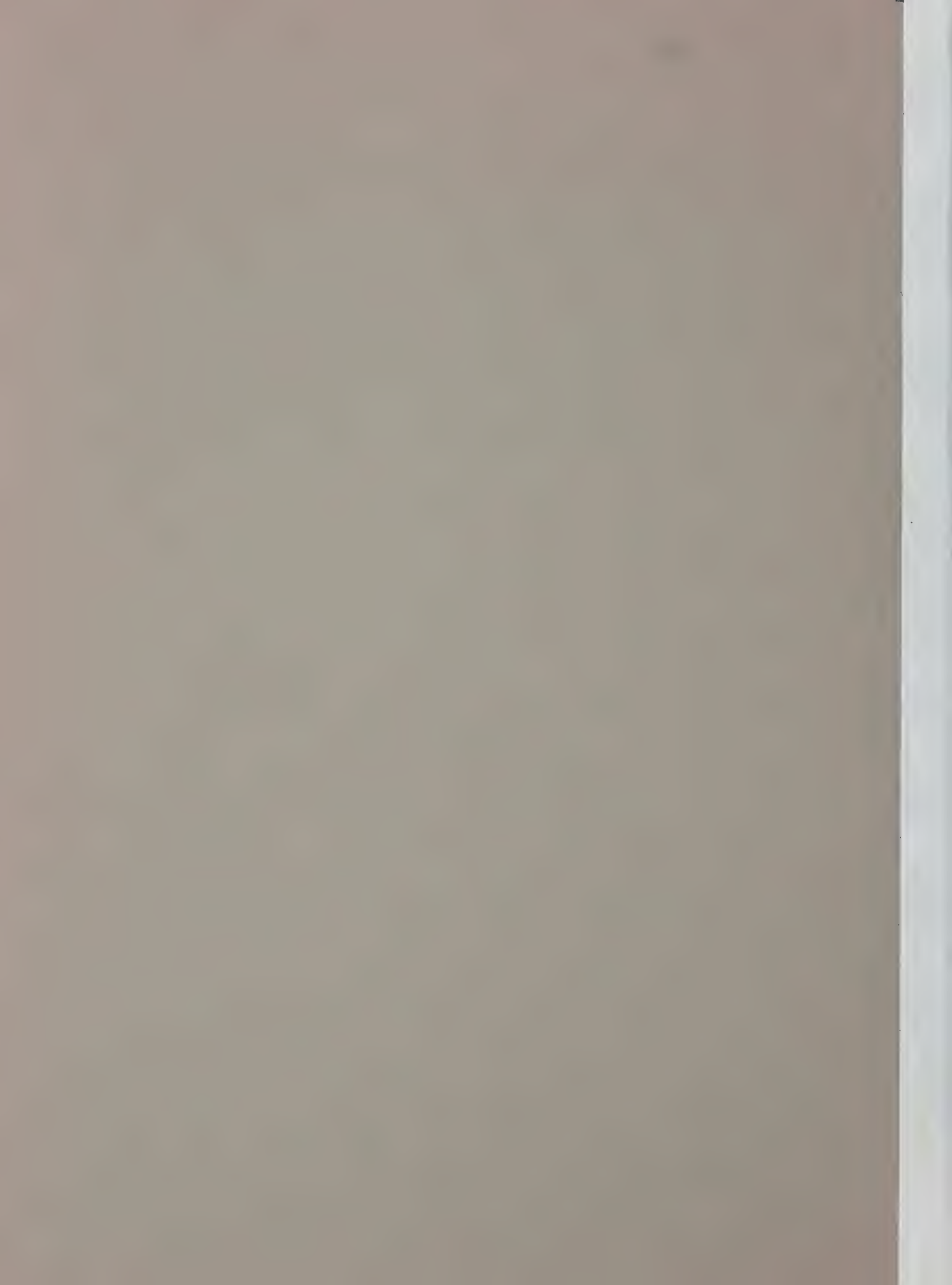
430-432 So.
Wabash Ave.

CHICAGO

UNIVERSITY OF TORONTO

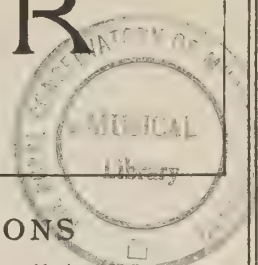
Violin

EDWARD JOHNSON
MUSIC LIBRARY



FRITZ KREISLER

VIOLIN COMPOSITIONS



ORIGINAL COMPOSITIONS

Romance.	net, .75
Caprice Viennois	net, .75
Tambourin Chinois	net, 1.00
Recitativo and Scherzo Caprice (for Violin alone)	net, .75
Berceuse Romantique	net, .75
Rondino on a Theme by Beethoven	net, .75
Polichinelle, Serenade.	net, .65
La Gitana (Arabo-Spanish Gipsy Song of the 18 Century)	net, .75

ORIGINAL COMPOSITIONS FOR INSTRUCTIVE PURPOSES

Simple, Effective Arrangements in the First Position
Also Provided with Fingering in the Third Position

Rondino (On a Theme by Beethoven)	net, .75
Caprice Viennois	net, .75
Aucassin and Nicolette (Medieval Canzonetta)	net, .65
Toy Soldier's March	net, .65

ANTON DVOŘÁK'S MASTERPIECES

Indian Lament, G minor (Indianisches Lamento)	net, .75
Slavonic Fantasia, B minor (Slavische Fantasia, H Moll)	net, 1.00
Slavonic Dances, G minor, No. 1 (Slavische Tanzweisen, G, Moll)	net, .75
Slavonic Dances, E minor, No. 2 (Slavische Tanzweisen, E, Moll)	net, .75
Slavonic Dances, G major, No. 3 (Slavische Tanzweisen, G, Dur)	net, .75

CLASSICAL MANUSCRIPTS

Louis Couperin, Chanson Louis XIII and Pavane	net, .65
Padre Martini, Andantino	net, .65
Niccolo Porpora, Menuet	net, .65
Louis Couperin, La Precieuse	net, .65
Gaetano Pugnani, Praeludium and Allegro	net, .75
Francois Francoeur, Sicilienne and Rigaudon	net, .65
K.v. Dittersdorf, Scherzo	net, .65
Luigi Boccherini, Allegretto	net, .65
Giuseppe Tartini, Variations on a Theme by Corelli	net, .65
Alt-Wiener Tanzweisen	
No. 1 Liebesfreud'	net, .65
No. 2 Liebesleid	net, .65
No. 3 Schoen Rosmarin	net, .65
Friedemann Bach, Grave	net, .65
Padre Martini, Preghiera	net, .65
Louis Couperin, Aubade Provençale	net, .65
Jean B. Cartier, La Chasse (Caprice)	net, .65
Gaetano Pugnani, Tempo di Minuetto	net, .65

TRANSCRIPTIONS

Londonderry Air, Farewell to Cucullain (Old Irish Air)	net, .75
N. Rimsky-Korsakow,	
Two Sketches from "Scheherazade"	
No. 1 Danse Orientale	net, 1.00
No. 2 Chanson Arabe	net, 1.00
Hymn to the Sun (Coq d'or)	net, .75
Hindoo Chant (Sadko) (Song of India)	net, .65
A. Krakauer, Paradise	net, .65
C. Chaminade, Serenade Espagnole	net, .65
F. Chopin, Mazurka in A minor	net, .65
E. Granados, Spanish Dance	net, .75
F. Schubert, Ballet Music from "Rosamunde"	net, .65
I. Paderewski, Menuet	net, .75

AUSTRIAN FOLK SONGS

Viennese Melody Gaertner-Kreisler	net, .65
Viennese Popular Song Kreisler	net, .65
Austrian Imperial Hymn, "Gott erhalte unser en Kaiser" (God Save Our Emperor)	
(With Piano Accomp. ad lib.) Kreisler	net, .65

CLASSICAL MASTERPIECES

Joh. Seb. Bach, Prelude in E major	net, .65
Joh. Seb. Bach, Gavotte in E major	net, .65
Jean Marie Leclair, Tambourin	net, .65
Giuseppe Tartini, Fugue in A major	net, .65
Arcangelo Corelli, Sarabande and Allegretto	net, .65
J. Ph. Rameau, Tambourin	net, .65
W. A. Mozart, Rondo	net, 1.00
Chr. W. Gluck, Melodie	net, .65
Franz Schubert, Moment Musical	net, .65
Carl Maria v Weber, Larghetto	net, .65
F. Mendelssohn, Song without Words	net, .65
Niccolo Paganini, Caprice No. 13	net, .65
Niccolo Paganini, Caprice No. 20	net, .65
Niccolo Paganini, Caprice No. 24	net, .65
Niccolo Porpora, Allegretto in G minor	net, .65
Robert Schumann, Romance	net, .65
Henri Wieniawski, Caprice in E flat major	net, .65
Henri Wieniawski, Caprice in A minor	net, .65

EDITOR'S NOTE: The present arrangements are the exclusive copyright property of the editor. Transcriptions which in any way imitate this edition will constitute an infringement and will be prosecuted in accordance with the Copyright Law. Mr. Kreisler's name must appear on all programs and whenever these transcriptions are played in public.

CARL FISCHER COOPER **NEW YORK**
SQUARE

BOSTON CHICAGO
380-382 Boylston Street 430-432 South Wabash Avenue
Sole Agents for the United States, Canada and Mexico

3714
10-11-49

Melody

(Op. 16, No 2)

Violin

PADEREWSKI-KREISLER

Non troppo lento

p dolce ma sonore

cresc.

cresc.

poco agitato

appassionato

sempre più

p

VIOLIN

3

2 1 1 1 1 1 1 1

1 3 *espress.*

1 I 1 II 1

1 1 3 2 *poco cresc. e string.*

II 3 I *tr* 3 1 2 4 3 *poco dim.*

II 2 3 3 *cresc. e string.*

II 3 3 2 2 5 2 2 *sempre cresc. e string.*

2 2 3 2 2 3 2 *f*

IV 3 *tranquillo* 4 1 4 1 *poco rit.*

NEW VIOLIN SOLO MUSIC

By AUTHORITY AMERICAN
and EUROPEAN COMPOSERS

Medium Grade
of Difficulty

CONCERT STAGE
FOR STUDIO OR
SERIES I

First to Fourth
Position

KRAMER, A. WALTER. Op. 8 No. 1. Gavotte. (G)..... .40

An effective little solo, abounding in graceful 8th note passages, and containing effective chord progressions and pizzicato effects.

KRIENS, CHRISTIAAN, from Suite for the Violin.

Happy Spring. (Printemps Heureaux) (A, F, D & B).. .75

A Sad Story. (Histoire Dou- loreuse) (D Min. D Maj. & F) .40

Madrigale. (Madrigale) (G & E) .60

Holland Country Dance. (C).. .50 (Danse Pastorale Hollandaise)

Advanced and artistic material, all of which presents a large variety of moods in attractive musical forms. The Holland Country Dance in particular is serviceable material for preparatory work in easy double-stops.

KRONOLD, HANS. Op. 20. Spin- ning Wheel. (A Min. & F).. .90

Op. 21. Witches' Dance. (B Min. & F)..... .65

Brilliant and very effective modern concert solos. Equally serviceable for the studio or for public performance.

McCOY, W. J., Op. 36. Medita- tion. Melodies (F)..... .60

Expressive and very suitable for developing a player's singing quality of tone.

TOBANI, THEO. M. Hearts and Flowers. (Coeurs et Fleurs.) (E Min. & G)..... .65

Fine solo arrangement of this universal favorite. Specially prepared for the use of players of this grade.

PRICE, STELLA. Valse Petite. (C)..... .65

Graceful and very melodious.

SAENGER, GUSTAV. Op. 65, No. 2. Little Fantasia on Patriotic Airs. \$1.00

1. Glory, Glory, Hallelujah
2. Star Spangled Banner
3. Hail Columbia
(C, F, D & B Flat)

Op. 67, No. 1. Little Fantasia on American Melodies..... 1.00

1. Uncle Ned
2. Old Folks at Home
3. Poor Old Slave
(D, G & B Flat)

Op. 68, No. 11. Little Fantasia on American Melodies..... 1.00

1. Melinda May
2. My Old Kentucky Home
3. Rosa Lee
(A Min., F, C, & A)

Op. 73, N. 1. Little Fantasia on College Songs..... 1.00

1. Bingo
2. Graudeamas Igitur
3. Crambambuli
(G, F, D & B flat)

Op. 74, No. II. Little Fantasia on American College Songs.. 1.00

1. Upidee
2. It's a Way We Have at
Old Harvard
3. A-Roving
(C, D & F)

Op. 75, No. III. Little Fantasia on American College Songs.. 1.00

1. Mary Had a Little Lamb
2. Good Night, Ladies
3. Funiculi, Funicula
(G, C & D)

Op. 76. Little Fantasia on Ame- rican Children's Songs..... 1.00

1. Here Stands a Lovely
Creature
2. Water, Water, Wild-flower
3. London Bridge
(D, B flat & A)

Op. 77. Little Fantasia on Scotch Melodies..... 1.00

1. Comin' Through the Rye
2. Auld Lang Syne
3. Blue Bells of Scotland
(G, C & D)

The immediate object of the above little solo arrangements has been to provide players of this grade with pleasing, attractive and progressive material, incorporating well-known national, folk and college-songs. The fantasias have all been arranged with a special view to meeting the demands of medium advanced players. All passage work variations, double-stops, harmonics, bowings, etc., have been carried out with a view to supplying material well within the range of difficulty necessary for young players in need of ambitious first and third position solo material; and nothing has been spared in point of careful editing and effective harmonic setting, to make these fantasias representative teaching and solo material in every particular.

Op. 85. Six Compositions for Advanced Players..... 2.00

1. March (D & B flat)..... .65
2. Ballade (B flat)..... .50
3. Canzonetta (D & B flat).. .75
4. Chant d'amour (G)..... .50
5. Gavotte (G Min. & G Maj.) .50
6. Minuet (G Maj. & G Min.) .65

Ambitious and advanced solo material, demanding well-developed technique, bowing, and musicianly understanding. With exception of the third number, "Canzonetta," all are written within range of the first three positions, and the third number probably the most difficult of the set, touches as high as the 7th position in two short cadenza-like passages.

Op. 107, No. 4. Valse Gracieuse. (A Min. & F)..... .65

Brilliant and demanding advanced ability as to left-hand passages and the lighter styles of bowing.

SCHLOMING, HARRY. Op. 19. Rhapsodie Hongroise. (G Min. & G Maj.) 1.25

A very brilliant and effective concert number for advanced players. Excellent for the development of precise rhythmic feeling and rapid bowing.

Op. 21, No. 6. Russian Folk- Song and Variation. (E Min.) .50

Effective setting of a well-known Russian folk-song with a brilliant variation for the development of detached and slurred bowings.

Op. 24. Fantasy on Irish Airs. (G, D & A)..... 1.25

Like the Rhapsodie Hongroise (Op. 19) the present number is intended for advanced, ambitious players of this grade. Demands good taste, musicianly understanding and a fair command of the principal varieties of shorter bowings, with well-developed rhythmic sense as well.

Op. 25, No. 1. Bavarian Peasant Dance. (Schuhplattler) (G & & E flat)..... .75

Op. 25, No. 2. Bridal Waltz. (B flat & E flat)..... .75

Characteristic old German waltzes, particularly serviceable for the development of vigorous bowing and decided accents. Demands advanced players whose intonation, rhythmic surety and bowing ability are somewhat beyond the ordinary.

SEVERN, EDMUND. La Brunette. (A & D)..... .75 (Valse de Concert)

A spirited waltz movement very suitable for recital programs. It is of medium difficulty and particularly well-adapted for this grade.

Liebeslied. (G)..... .50 (Transcription on his song Darling).

Pleasing, very effective, and introducing easy chords, and double-stops.

Neapolitan Serenade. (F)..... .60

Very dainty and imbued with genuine South-Italian characteristics. Moderately difficult in its technical and bowing demands.

TERRY, FRANCES. Op. 7. Berceuse (D)65

Elegant and graceful in style, this number is admirably suited for the needs of young players who are in need of more advanced rhythmic and position material.

CARL FISCHER
BOSTON

COOPER SQUARE

NEW YORK
CHICAGO

T.S.

7.5

CIRCULATES ONLY WITH
ALL PERFORMING PARTS

WHERE THIS RECORD IS FOLLOWING PARTS	
Violin	

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

M Paderewski, Ignacy Jan
223 [Miscellanea. Melodie;
P23 arr.]
op.16 Melody
no.2

Music

